

WHITE INTELLIGENCE REPORT

FREE

NO. 18 NOV. 1983

Beat Route

B-52's
95

Bohemia

AND MUCH MORE

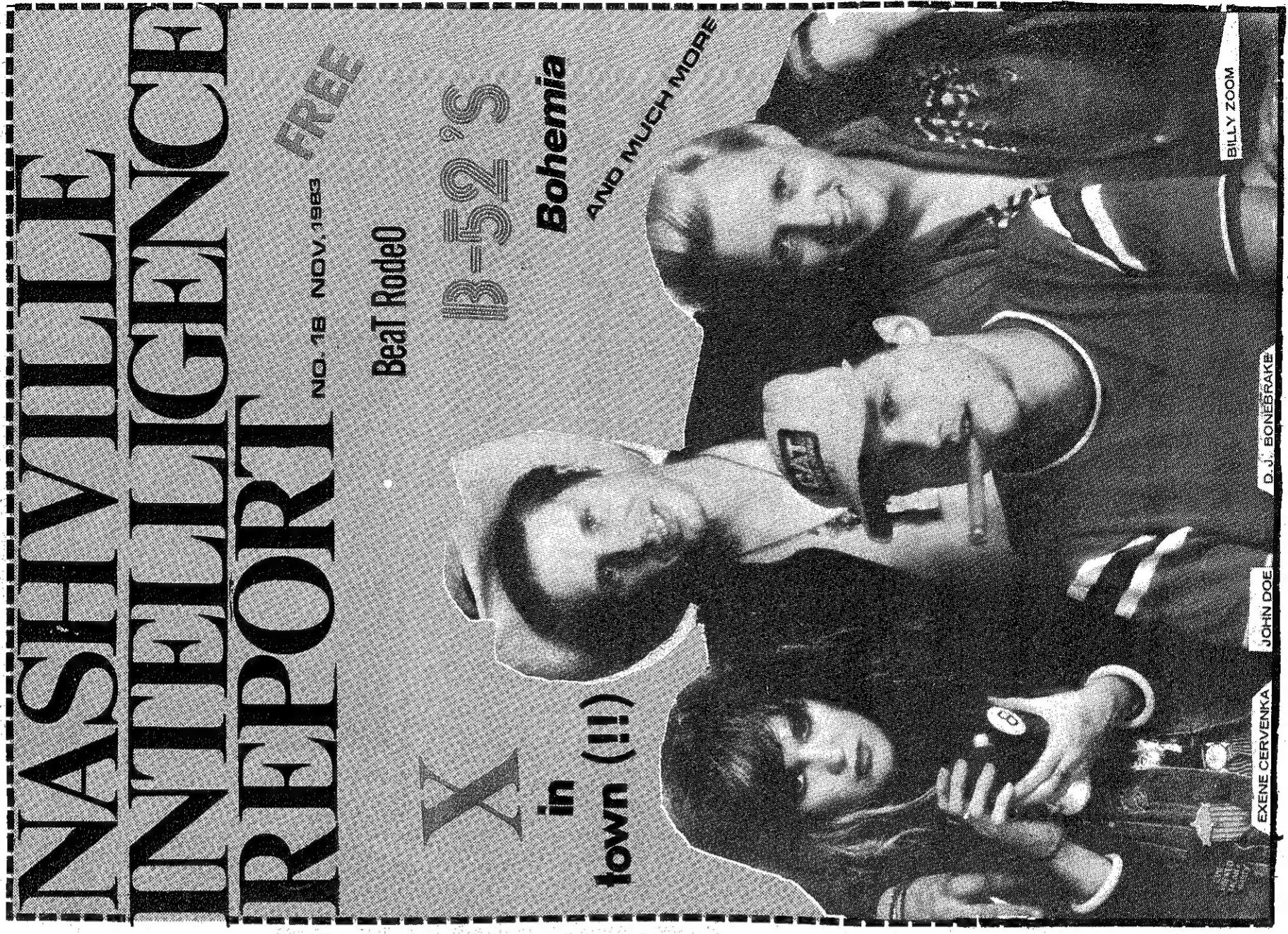
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**News + views
Reviews**

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HEROES

ROCKS

Right now, even as you read this, 91 Rock's *Local Heroes* compilation tape of Nashville new music talents is sitting at the record store waiting for you to pick it up. Do so. Unlike earlier compilations *Never In Nashville* and *The London Side Of Nashville*, this project leaves little to be desired. All compilations by their very nature have problems making it as consistently compelling listening, but *Local Heroes* succeeds at this difficult task and serves as a good indicator of what exactly the new music scene here in Nashville is all about. There's a little bit of something for everyone here from rockabilly to reggae as you can see from the tracks:

SIDE ONE

CIVIC DUTY—"New China"—A nice light song that sorta reminds me of mid-period Jefferson Airplane. Judy and Ed Fitzgerald's voices blend well and the guitar is lovely.

BILL LLOYD—"Feeling The Elephant"—What a pleasant surprise! BILL plays all the instruments and comes up with this gen of a tune based on the old tale about the blind men and the elephant. Sounds strange I know, but it works with delightful results.

TIM KREKEL & THE SLUGGERS—"Live Wire"—An apt title, this is an infectious rocker that's got more thrash in it than I'd expected from old Tim. If you like Jason and the Scorchers' cover of "I Can't Help Myself" on *Fervor*, you'll love this as it's in much the same vein.

WHITE ANIMALS—"Don't Care"—Real rock from Vandy's fave party band, this is available as a single, but since I never bought it I'm glad it's here. A good beat and lots of fun...I'd give it an 85, Dick.

JASON AND THE NASHVILLE SCORCHERS—"Hot Nights In Georgia"—Good intro to the Scorchers' sound, but it would have been nice to have a live or unreleased cut from Jason and the boys.

WRONG BAND—"I Live In My Car"—Droney little electronic drive with pseudo Gary Numan vocals. Makes me want to hit the fast forward every time it comes on.

SIDE TWO

PRACTICAL STYLISTS—"She's Got Lots"—Third smash in a row from the Stylists, this song's got lots-lots of hooks, lots of energy. Catchy as all hell, this is a rave up if I've ever heard one. These guys just get better.

BASICS(a.k.a. **BASIC STATIC**)—"Born To Die"—It's great to have something to enjoy by these guys between their all too infrequent live gigs. Heavy lyrics, excellent arrangement, especially the borrowed riff from "Born To Run" that comes in at just the right time to liven things up.

DELTA HURRICANES—"White Trash"—Great tune effectively showcasing the Delta Hurricanes' R&B/Cajun/Rockabilly/All American sound, their fans love so much. There are times when Will Rambeaux's voice in the chorus sounds eerily like Elvis' (Presley not Costello). This is another band it'd be nice to hear some more from.

FACTUAL—"Got Fun"—From the usually somewhat somber Factual comes this lightweight throwaway tune. Catchy synth line, nice interplay in the vocals, and lots of pep. I like it.

AFRIKAN DREAMLAND—"The New Circle"—The reggae masters of Nashville shine on this tune, recorded live at last February's 91 Rock Benefit at Cantrell's. Listen to the conviction in the playing and singing and you'll want to join in too. One heart! (Note-Rick Champion intro too)

Local Heroes features staggering insert notes and is on hiss free chrome tape. All in all it's a very faithful collection of "the other side of Nashville" at this point in time. We all owe executive producers Mark Mainwaring and Tommy Franklin a pat on the back for this well put together project. I'll conclude here as Mark does in his intro: "Now stop reading and listen to the music!"

ANDY



B-52s

-ANDY

The B-52's, that remarkable dance band that first put Athens, GA on the new music map, touched down at Vanderbilt's Memorial Gym on Saturday night, November 12, and very nearly leveled the place.

The fact that this was a Saturday night, the college crowd, and the proliferation of beer, booze, and drugs guaranteed that it would be a good show, but few expected that it would turn into the knock down, non-stop dancefest it was. The sell out crowd had clearly come to party, and after all, the B-52's are the ultimate party band, White Animals claims to the title notwithstanding.

After a short set by San Francisco's Translator (whom we'll have an interview with next issue) and more consumption of beer, booze, and drugs by the crowd, the lights went down and the real show began. The B-52's—Fred, Kate, Cindy, Ricky & Keith—strode chorus line style out onto a completely white multi-level stage set to the taped music of "Song For A Future Generation". With stage moves that could easily land them jobs in Las Vegas, they sang, introduced themselves, and gave the crowd a chance to gawk at their getups: Fred in Clark Kent glasses and tacky polyester (he later remarked, "Polyester looks good, but it's hot as shit."), Kate with red beehive and sequined mini, Cindy in a platinum blonde bouffant wig and a sequined evening gown which shimmered and moved on its own, Ricky and Keith looked like typical Athens youth.

At the end of the tune, band members scattered to their instruments and began what would be a 15 song set and include all the old faves ("Rock Lobster", "Planet Clare", "Strobe Light", "Private Idaho", etc.) as well as highlight the new *Whammy* album whose "Butterbean" and "Legal Tender" were particularly well received. The B's were in fine form and a good time was had by all. After the show, band members mangled with those fans who'd gotten backstage and seemed to have enjoyed the show and their trip to Nashville—we heard they went by Vintage Clothing and bought tons of goodies. Lots of fun.

What makes the B-52's show newsworthy, however, is what happened in the upper balcony. As I said earlier, there was a sellout crowd and everybody was dancing all through the set. The balcony began to shake. Several people told me that it was moving up and down as much as 6" and really vibrating by the time "Rock Lobster", the last song of the set, began. Before the encores, the people in the balconies are told not to panic, but to sit down just to be on the safe side before the band will be allowed back for encores. They sit, many quickly leave the balconies for the floor, and the show concludes after two encores with no damage done.

Questions about the balcony bouncing remain, however. The *Tennessean* quoted Vanderbilt officials as saying the request for people to sit down was only a precaution, that the gym is perfectly safe, and that concerts will continue to be held there. Said Dean Sandlin: "Usually we do not have this kind of jumping around at ball games," and that "all structures move at times. If they didn't move they would fall." Who can argue with logic like that?

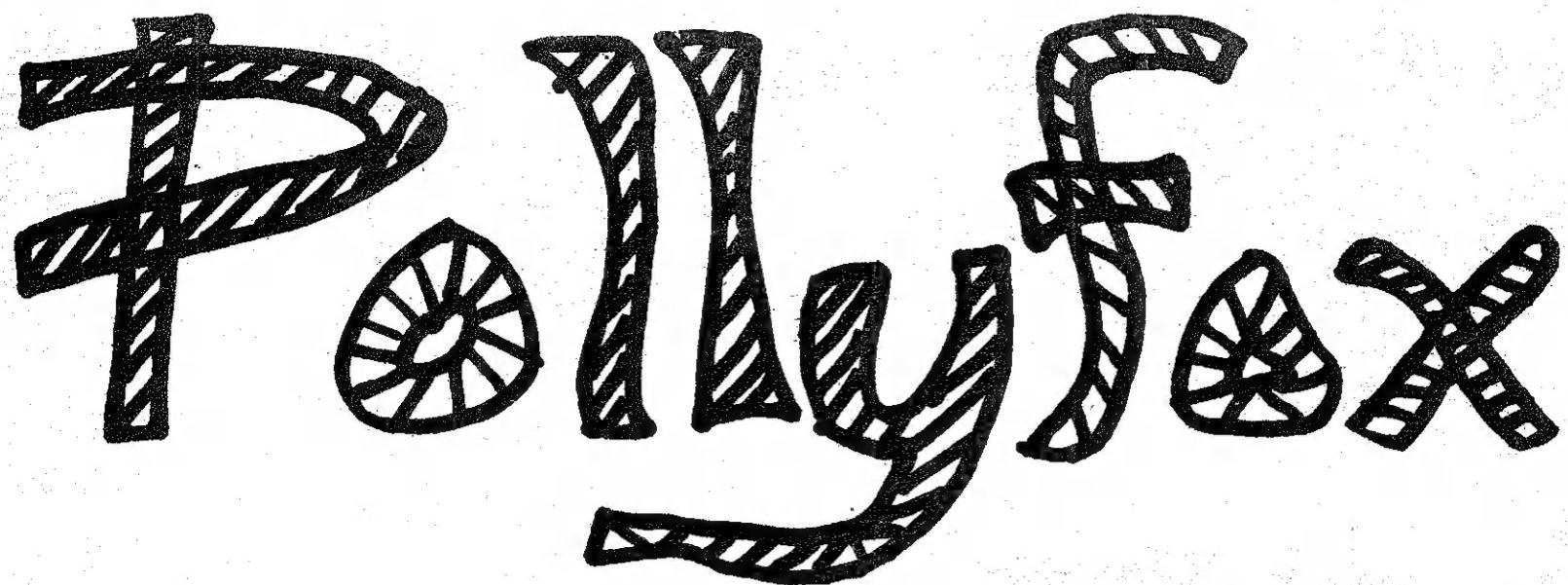
Right now, get up and mark Tuesday, November 29 on your social calendar and call your friends. If you have been wondering when you'll get a chance to hear high energy rock and roll in Nashville again, wonder no more. X is coming to town and I can't wait. X, as every new music lover should know, is a modern American band that history will remember as one of the most awe-inspiring bands to emerge out of the Los Angeles hardcore scene. While they maintain the energy and drive of hardcore bands, X's songs have grown and matured with the band and, as you can hear on their new Epic album *More Fun In The New World*, the band seems posed for the popular recognition they deserve. I could go on and on, but for now I'll turn this over to Rick Champion who recently saw the band in Lexington, KY:

Xin Lexington, KY: Peacock Parade Hotline Halloween with X-scene...the perfect day to see L.A.'s foremost punkers. All the punk/new wave/hardcore labels are meaningless, however, to describe their show. Quite simply what X does is play super charged, high energy, no frills, full-speed-ahead modern rock'n'roll. There's Billy Zoom with his space cadet Cheshire Cat grin that beams down on the crowd from his statue form; Exene who comes across as half Joan of Arc and half Wanda the Witch; John Doe as the poetic transplanted beatnik growling out at the world (as well as kicking in the monitors); D.J. Bone-brake thrashing about like he wants to break his bones—or yours—across those drum skins. Their repertoire spans all 4 albums and covers them well. There's virtually no downtime. The show would have been fantastic except for the terrible sound provided. The UK student center ballroom has enough problems on its own and the system just didn't seem adequate. The band was pissed—hence the monitor treatment—apologizing several times for the sound, which I feel had a lot to do with their stopping after 1½ hours and 1 encore. Rumor has it that X should be making a Nashville appearance in early December. Hopefully our facilities will be better and it'll be one helluva show for sure.

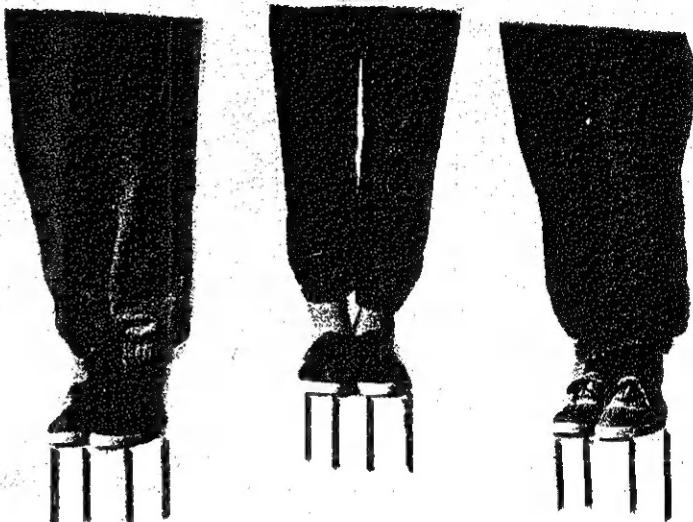
End note: X will be at the Exit/In, so much for worries about facilities. Showtime is 8pm., and the date again is November 29. Tickets are \$7.50 in advance, \$8.50 day of show, and are available at all CAT's and MusiTik outlets. Opening for X will be another California band, the 3 O'CLOCK (formerly the Salvation Army), whose neo-psychadelic 60's garage rock sound is picking up new converts on a daily basis. DON'T MISS THIS ONE!!!



THE THREE O'CLOCK



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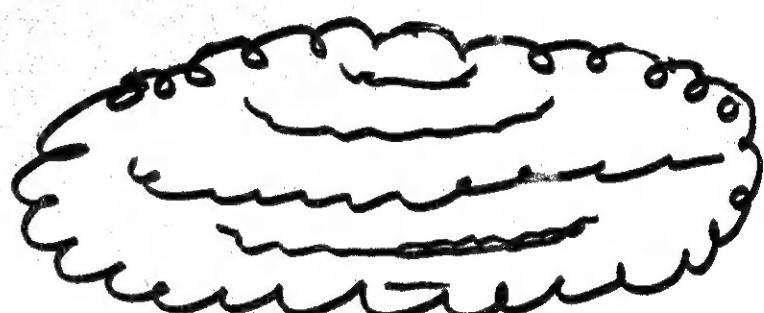


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local News

The Basics (formerly Basic Static) got a break recently. They opened for The Fixx in their Birmingham Ala. concert on October 26. For an unknown band fronting a major act, audiences can be tough, but Birmingham warmed to the Basics and they received a polite, if not altogether enthusiastic reception. Congratulations boys.

Another Nashville act will be fronting a major act in Birmingham in the near future. Practical Stylists will be fronting The Bongos in the steel city sometime this month. This is the same ticket Nashville's got later this month.

Johnny Hollywood has had to part company with Factual due to health problems. Mike Orr, of Mourning After and Modern Emotions fame, has taken over the bass chores with Factual. You can check out this new line up on Nov. 18th at Cantrell's.

Due to delays in getting this issue together, some of the above items are out-of-date. Watch now as we correct these and slip in some new tidbits that we've heard...

The BASICS, formerly BASIC STATIC, are now BASIC STATIC once again due to a conflict with a West coast Basics whose major label product will be out sometime soon. The only remnant of the short lived name change is on the WRVU Local Heroes tape where the Basics tag is used. Don't look for a new name change anytime soon, Tom Littlefield says the group has better things to do than think up names, and besides, most of their fans think(as do we) that Basic Static is an alright name for the high charged popsters...We are told PRACTICAL STYLISTS show with the BONGOS in Birmingham went well, and that the group has been invited to return there in the future. The Stylists turned in a tight opening set for the BONGOS at Vandy's Underwood Auditorium Nov. 17, and the BONGOS, whose first appearance in Nashville at Cantrell's some 18 months ago attracted only a small handful of fans, were fantastic before the sold out crowd. More on the show and a BONGOS interview in the next N.I.R... FACTUAL garnering a lot of local attention recently with shows at Cantrell's and the Entertainment Expo '83 netting them a nice writeup in the Nov. 18th Tennessean. New bassist Mike Orr fits in well with the band and its hard driving sound, and while we will all miss loveable Johnny Hollywood, N.I.R. congratulates Mike on being able to fill his shoes so admirably...NEON BUSHMEN have not broken up altogether as it turns out, but founder/lead singer/front man Mike Cribb is the only Neon Bushman at this time, although he is looking for musicians to assist in the band's resurrection...Nashville's first hardcore band the COMMITTEE FOR PUBLIC SAFETY(C.P.S.), absent from the local scene for the past few months, have now officially broken up due to personality clashes between band members. C.P.S. was responsible for national hardcore bands like Black Flag, D.O.A., and Minor Threat including Nashville on their tours, and their music and influence will be sorely missed. Drummer Marl Medley and guitarist Michael Gosey are forming a new band, as is bassist Pat. No report on what plans, if any, lead singer David Wiley has. We have been asked to thank the group's fans and everyone who supported C.P.S. and came to the shows, and are glad to...Speaking of hardcore, December 2 is the date for that CIRCLE JERKS show at Cantrell's. Be there--show you care...We also note with approval the debuts of two new hardcore bands, SOCIAL TENSION and the WAX DOLLS at a well attended backyard party last month. Both bands were young, enthused, and brash, and did a good job all in all, considering the really shitty sound system. SOCIAL TENSION is looking for a venue to do some all age shows at; contact N.I.R. if you can help out...The Nashville Music Association put on one great weekend with ENTERTAINMENT EXPO '83. We found it to be tons of fun, with lots of neat exhibits(expecially the "Other Side Of Nashville" booth with its video display of JASON & THE SCORCHERS on stage and off)and some short, but HOT, sets from local faves FACTUAL, AUTUMN, the NERVE, and the SCORCHERS. There were lots of surprises, including the appearance of OAK RIDGE BOY WILLIAM LEE GOLDEN during the SCORCHERS set to duet with JASON on the classic "Jenny, Jenny"...Speaking of the SCORCHERS, Fervor continues to rack up sales and good reviews, including an A MINUS grade from Village Voice critic Robert Christgau. The band has been busy lately, opening for X at the Ritz in New York City, and later headlining at the Danceteria. They've also been recording some new tracks(including a cover of Bob Dylan's "Sweet Marie") at the request of some interested record labels. After Thanksgiving, the band will head west to play some Southern California dates (their first)...REMEMBER X & THE 3 O'CLOCK AT THE EXIT/IN TUESDAY, NOV. 29...also watch for the return of the STRAY CATS on December 18. This time they'll be at the Grand Old Opry rather than under the big top at Cantrell's, so it should be a much more comfortable experience where you can see the group.

Watch for Party Gobblin. This hot new band debuted at the annual T-Ray & Laura Halloween Ball. From what I heard, they could be one of Nashville's hottest new bands. Solid bass by Chaz Orr (Young Grey Ruins), steady drums by Todd McAlpine, and frenzied guitar from Gary Privette (Mourning After). The vocals (Chaz and Gary) suffered from poor PA so I'll reserve my opinion on them, but musically, their mixture of originals and covers had enough drive to please even the most discriminating dancer. Check it out.

Tidbits: Watch for a new White Animals album in January, also watch for White Animals video including one of my favorites "Girls..." The times do not exist anymore, but Radio One does...actually, Radio One is The Times, the name change necessary due to the success of two other bands with somewhat similar names. Nicky Emerson, formerly of no Comment, is now playing bass with The Boys Next Door. The Boys are expected to release a five-song cassette "The Noise Next Door" in the near future. A few forthcoming shows to look for (tentative): Blue Rocker, Joey Hep & The Jitterbops, Killer Whales, and maybe, The Circle Jerks! The Suburbs! and maybe even a few surprises... Roseanne Cash was spotted in the audience at the last Will Rambeaux show at Cantrell's. Check out The Clones Nov. 13th. Neon Bushmen have reportedly broken up...unfortunately they weren't around long enough to bring their unique style of music to fruition. Nashville is a hostile climate for progressive music. It seems

that, with relatively few exceptions, the bands that stick to safe territory are the ones that succeed in Nashville. Gostix is another example. They haven't thrown in the towel fortunately, but their personnel has been thinned out so much, that they're considering performing with their rhythm section on tape.

Wild Frontiers is a new progressive Nashville band. They made their debut opening for Practical Stylists at Cantrell's, and will be opening for Factual Nov. 18th. They are: Tommy Dorsey, synth; Jan Heath, guitar and vocals; Mike Kisler, stick and bass; and Giles Reaves, Linndrum triggered with pads. This band's been a year in the making so be sure and give them a good listen, you may be impressed.

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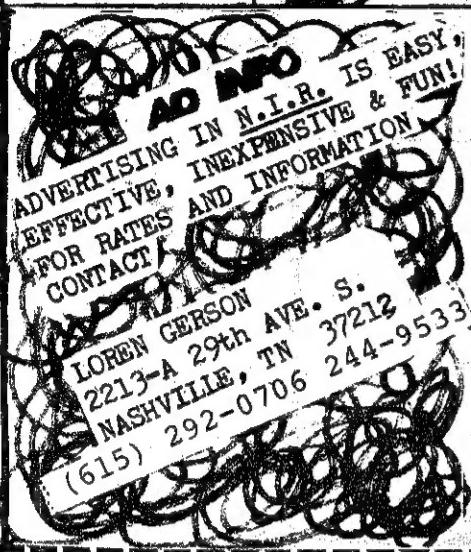


THE BEAT RODEO



BY ANDY
LYN
—SALLY

The American Music Festival on Vanderbilt's Alumni Lawn October 1 was a rousing testimonial to that sound we call rock and roll. What you got was Bo Diddley, Cub Koda, and Beat Rodeo jamming and celebrating before an enthusiastic crowd on a glorious day. No synthesizers, no drum machines, and an all-American sound. All of the bands were cooking, but Beat Rodeo made my day. Young, tight, and with a clean sound and beat the likes of which are rarely heard on today's radio. Beat Rodeo's sound reflects their respect for our American rock



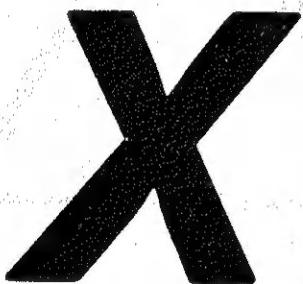
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roots, but I never felt they were ripping off anyone's sound or approach; they're a totally original band with a modern sound, even if the sound's source is obvious. Revivalists they're not; they seek to expand on their influences rather than regurgitate them.

The Beat Rodeo was formed in the spring of '82, and is composed of Steve Almas (lead vocals, guitar), Bill Schunk (lead guitar, vocals), Allen Crelle (bass), and Peter Moser (drums). The band members have varied musical backgrounds: Steve has long been involved with new music playing with bands such as the Suicide Commandos and the Bongos, and the other members have played in jazz and country as well as rock and roll bands. A Beat Rodeo EP exists and can be obtained from Coyote Records, Box 112, Uptown Hoboken, New Jersey 07070, but it was recorded before the present lineup gelled and doesn't really do justice to the Beat Rodeo of today (though it is a fun disc).

Beat Rodeo said they really enjoyed Nashville, and they took advantage of their time here to play tourist and take in all the sights--dinner at Mack's and drinks and entertainment at Tootsie's with some of the Scorchers in tow. N.I.R. talked with them before their show the following day at Cantrell's:

N.I.R.: How'd you get started?

Steve: I recorded that record (the Beat Rodeo EP) with Mitch Easter in the fall of '81. At the time I had been playing with the Bongos and I wanted to get my own band together. I met Bill and we tried to get some things going under the name Beatnik Rodeo. Finally by chance we met Pete and Al, and really, just by chance, looking for people who wanted to form a band and the idea of a Beat Rodeo, it just turned out to be. It seemed like a good description.

N.I.R.: Who are your influences?

Steve: Oh, the Everly Brothers, Beatles, Buddy Holly, I suppose. Al was influenced a lot by Larry Fine. I don't know, just everything ... a lot of George Jones.

Pete: We're not a '60's revivalist group at all. We're going to be a lot more electronic in the future...

(General laughter all around)

N.I.R.: Why do you like Nashville?

Steve: It's just generally a place with a sense of history, and for us it's a lot of fun to actually go those places you've read about. We went to the Ryman Auditorium and Studio B where a lot of the stuff we like was recorded.

N.I.R.: Is there going to be a new Beat Rodeo album?

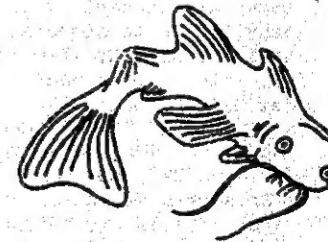
Steve: Yes, it probably won't be until December, though. We'd hoped to have it out sooner, but we have to do some more work on it. (This album is self-produced and was also recorded at Mitch Easter's Drive In Studio, home of the hits it seems).

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...AND MILES TO GO BEFORE I SLEEP
They rose to the top of Chicago's rock scene as a quintet, left the Windy City in January of '83 as a quartet and now return to Nashville as "an itinerant American trio." They're bohemia and live up to the spirit of that age in a totally existential way. These people literally live on the road in USAville, residing touring in their ten foot box van. They've played in most every major city from San Francisco to New York and Portland, ME to New Orleans.

Comprised of Carla Evonne--lead vocals, alto x and synthesizer; Fast Frank--tenor sax and guitar; Zirbel--bass and vocals; bohemia performs stage using the Oberheim rhythm system which is programmed by their ex-drummer before they hit Chicago. They stayed in L.A. for six weeks, saved, recorded and have been out in America's artland ever since. spent some time talking with bohemia before air show at Cantrell's on October 26. These people have a very healthy perspective about what they are doing--a positive attitude bordered a tinge of cynicism and driven by an incredible dedication to make it against any and all odds. They are rock'n'roll veterans and their sights into the current scene across America a most interesting.

It took us until we became a 3 piece to become totally mobile--now everybody is happy and we're having fun...Frank

concerning L.A.
We just didn't like L.A.-it wasn't our kind of town...Carla
What we found out as we played our way there is that people in Houston knew us--people in Arizona knew us and rather than stay there and not make money we could actually make \$400.00 playing Houston on a Monday night. So why stay in L.A. and make nothing?...Zirbel

Cubby Bear is the rock mecca of the midwest--that's like our home base! Frank
Lots of good bands...but as far as Clubs, they keep closing...major clubs, as far as music, are few...the discos are big...if you're not technopop they don't want to hear you: Carla

Music, the 'British Invasion', their niche: It's a new form of palatable pop that the masses will assimilate and accept...it's called new music but...it sounds like the Four Freshmen...to me that's still bland...I like much of it, I like to dance to it, you can't help yourself but it's just another straight form of music: Carla
There's nothing in there to tear your head off: Zirbel

The whole new music thing has like switched...I mean it's become like so adolescent and awful and it switched back to guitars again but we're still in the middle: Frank
We don't fit into any slot: Carla
People try to categorize you...like we have machines and people say 'like I thought you were a synth band and you're not...' MCA came to see us in Atlanta and they really liked us but at first they didn't even want to come because they heard we were a synth band and synth bands are supposedly out in the states. From the word go we've always described ourselves as a rock'n'roll band: Zirbel

Personnel changes and getting along together yeah, we would rather play with a person... haven't found the right replacement for the original drummer: Frank
It's hard to find someone you can say com'on get in our truck, get along with us and live on nothing...we all know each other well-- it's not just musical ability...got to be able to get along with each other--we live so close to the edge it's hard to ask somebody to do that: Carla
Our guitar player left after Pittsburgh and we had 2 weeks to get ready for 4 major gigs...we had to do them--needed the money... Limitation sets your style: Zirbel
We spent two weeks literally--like noon to 5 a.m., rehearsing: Carla
What we're after is big--it's like the Cosmos and these little things that happen between people are like tiny--we all have this like Zen approach: Zirbel
We try to honor each other too--we like recognize if someone is having a hard time and we try to step back and honor that--we realize we've been together a long time: Frank
Road business and Rock Clubs
We have an office in the back of our truck; we have a rolodex and a MCI number and that's what keeps us going: Frank
We have an answering service in Chicago where people can call: Carla
I do like 2 or 3 hours a day--just consistently. I just wake up and do it automatically. Frank takes care of the drum machine and Carla takes care of all the records on all the computers so we all sorts share: Zirbel
A lot of the whole thing about being a rock'n'roll band and on the road, let's face it, if you're not making money for these people then they're doing you a favor a lot of the times...you don't want to let them know it
It's weird--you can't predict what's gonna happen...it's all business...if you have a good night they call you up to the office and pour you a drink and if you have a bad night they say 'hey you guys, hurry and get out of here': Zirbel

Goals and Record Labels
To keep on creating music: Carla
Like all the other groups we want to go for a record deal but we don't want to be anybody's tax loss is what it comes down to: Frank
They don't know how to package us right--they couldn't package us as an English band, or a synth band...in 79 they couldn't package us as hardcore even though our show included breaking up televisions and a lot of hardedged raucous stuff: Zirbel
Label people would rather come and see us live than other bands but they don't feel comfortable trying to push us to their labels cause they think we're a little too out there in left field: Frank
Somehow, it's like even in Chicago, we've always been there and it's very successful but the corporate people always turn their backs on us--maybe they consider us a threat because they can't quite package us--what I've found is that every city has its 2 or 3 top grade bands that could switch over to a major label and make excellent records but how do you switch over to that next level--now?--

I don't know: Zirbel
That's the trick--it's different for everybody: Frank

bohemia is indeed a dedicated troupe. They have 20 more dates following their Nashville appearance heading back out to the West Coast and finishing this year off with a New Year's Eve gala at the Cubby Bear Lounge in Chicago. They are definitely not sitting back waiting for a special deal served up on somebody else's silver platter! They have the drive and the goal in sight of sweet success, yet, bohemia is by no means unsuccessful.

Their latest record "No Ordinary Moon" is the fourth product they've put out. It has received favorable reviews from several top sources like Boston Rocker, Trouser Press and SP and is distributed by Important Records. They've had 2 live video tapes and 3 studio video tapes released--the latest featuring 'Is It Hot Enough?' from the current record is being presented to major rock video outlets and the band feels good about it as a vehicle for their expression. They appear in a full-length motion picture as a band playing at a high school dance, which will further expose them to American rock fans. They have also developed their own record company, "discos de tings" and reveal a strong sensibility for playing the music business game.

Their show at Cantrell's was very good. Having seen them several times before, I found the 3 piece format to actually enhance their sound. They have created more space for themselves, to be sure, yet they fill that space with an expanded sound of boldly layered textures. Nashville fans who appreciate original music and missed this latest show truly missed a damn fine performance. However, their "No Ordinary Moon" 3 song 12 inch 45 can be found at Cat's West End. They promised to be back in Nashville on their next tour in 84--watch for them and don't miss it.

As you should know by now, N.I.R. runs a FREE referral service to help bands find musicians and musicians find bands. Send information on your needs and how those interested can get in touch and we'll run it as space permits.

Lead guitarist and drummer needed for original band. Call David Dorris at (615) 833-4812.

Drummer needed for band. All original material. Call (615) 292-4179; 297-7209; or 262-2129 for more information if interested.

Vocalist forming band seeks musicians. Serious replies only. Call Benn at (615) 834-6287.

Bass player needed for original band now forming--MUST be serious and hard working--Musical influences: X, Siouxsie and the Banshees, Black Flag, Gun Club, and Psychedelic Furs. Call Mark at 790-0416, if not there leave message.

Nashville band the Renegades are looking for a keyboardist with own equipment. Call Erwin at 646-0190 if interested.

BY GADZOOKS WILMA



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91 ROCK

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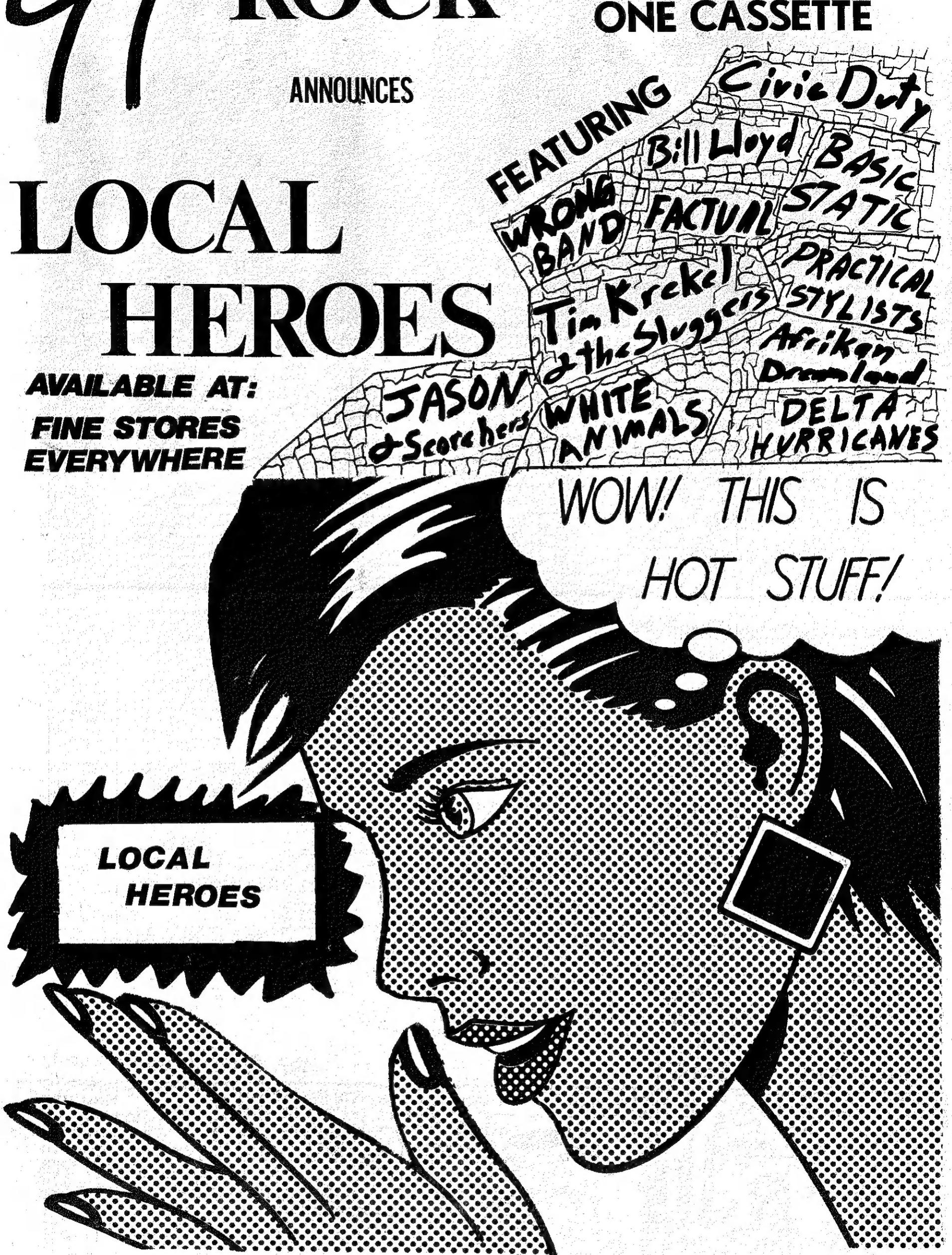
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2, *HURRICANES*

WOW! THIS IS
HOT STUFF!

LOCAL
HEROES





CANTRELL'S

CONT.

ast issue we ran an open letter to Terry Cantrell, owner of Cantrell's, from staffer Rick Champion. Rick's comments, whether you agree with them or not, provoked a healthy discussion on the club, and we stated that we would give Terry Cantrell a chance to respond in this issue. Despite our reminders, at press time we have yet to receive his response, but Glenn Hunter did submit this letter which presents another point of view. N.I.R. welcomes further comments on the subject, especially from Mr. Cantrell.

DEAR MR. CHAMPION,

After stopping to read your recent article on the club Cantrell's, I must say it made me stop, look around, and think. Nothing you said could be determined false, but circumstances, as you know, sometimes do cause problems. For some reason, I am often bombarded with the same questions, but I have no answers. I stand up for what I believe in, that being Cantrell's, the bands, and the customers. My attitude, and though it may be a bad one it's the only one I have, is why knock it? If everyone is so displeased with Cantrell's, why doesn't somebody make a move. Sure, we have had some bands play the Exit-In and they have been damn well produced, but let's face it, what happens if they finally sell the place? We need this little room(Cantrell's) Whether we like it or not. Stop and ask the bands how the club compares to others they've played; believe it or not, most say they like it. They don't get shit from management here like they do elsewhere, and they like the freedom the crowd gets to respond. Busted beer bottles and writing on the toilet walls are the least of our problems. Maybe we should start tossing people out the door; start a policy of once you pay to get in, that's it--no stamp out; hire a bouncer with a beard(he's enough); hire a cop to work the parking lot to keep people from drinking their own beer there(which can cause us to loose our license). I don't think this is necessary, but it has been discussed.

Nothing is free. We used to be able to get bands for the amount we got at the door, but times change. It's damn depressing to hear people bitch and then see a band come in and play in front of three or four people and not even make enough to cover gas to get them to their next gig. This is most bands that come here insist on guarantees. Where are all of you new music fanatics? Sometimes I think the answer is nowhere, unless there's a buck to be made. I can tell you right now, if Cantrell's was my club it would be closed. But thank God it's not my club. We do the best we can to bring in the best entertainment we can afford. Let's enjoy it.

If it is indeed the atmosphere of the club that is causing the problems, something should be done. Let's have some of our shit house poets bring a bucket of paint in place of an ink pen or magic marker. Instead of busting that beer bottle, pick one up. Instead of buying your beer at J.J.'s, buy it from the bar so it will be a moneymaking operation that has something that can be reinvested. I'm sure you've heard it before, but it takes money to make money.

While I'm at it, I would like to take the time to thank the editor and staff of N.I.R. for all their help in the past and hopefully in the future. Same goes for WKDA, Cat's Records, 91 Rock, and the employees of club Cantrell's especially Terry Cantrell for giving me and a lot of people a place to party and rock and roll in the real sense. Also thanks to the bands, agents, and managers too numerous to mention.

And one last thing, Rick, something you told me long ago: Bad press is better than no press at all. I thank you.

Yours truly,
GLENN HUNTER

VINYL

↓ ANDY ALLEN →

MINIMALOGIC-IRRITANT Conclusion: This critic likes the tape and recommends you give it a listen, but cautions that it may not be for everyone, particularly the squeamish. There, now that I've put that out front I can talk about this tape and group. Minimalogic are devotees of "industrial" music, a sound popularized by England's Throbbing Gristle (who these guys worship). Ideally, the sounds should be as harsh as possible, but interesting so that one is drawn to listen to it again and again. For a bunch of guys from Nashville, Minimalogic has come up with some great industrial noise. While this isn't as "drive everyone out of the room screaming" as say Metal Machine Music, it is a wonderful cacophony of sounds, especially side one's opening with a creaky drone that is interrupted by all sorts of wonderful telephone sounds and messages. It's even more remarkable to hear this tape knowing it was recorded live with no overdubs. Not for everyone; some will think this is just noise, but as the band says: "We worked long and hard to make it sound this way."

POLICE-THE OMNI, ATLANTA-DONNA

When I first saw the Police around 1980 at the Exit/In, little did I(or anyone else there) suspect that they'd ever be this big! Let's face it, mediocre groups like Loverboy make it big and very talented ones like the Police usually don't have such luck. However, the Police serve to give us some hope for justice in the music biz.

Needless to say, I jumped at the chance to see the Police at the Omni in Atlanta figuring it would be well worth the drive. They preformed for three consecutive sell-out nights there; we caught the second night, and boy was it HOT! Unlike last year's tour with all of the horns, etc., the guys relied only on themselves and three excellent female backup singers, and personally I thought they were much better going back to the basics. Stewart Copeland for one is incredible to watch!

Musically, this tour was mostly Synchronicity material-in fact, they opened with Synchronicity I & II. Old favorites like "Roxanne", "Walking On The Moon", "Message In A Bottle", "De Do Do Do, De Da Da Da", "Spirits In The Material World", etc. were included, and of course they did "Every Breath You Take", during which thousands of teeny boppers were screaming at Sting like he was Rick Springfield. Yeah, these guys have made it big!

Surprisingly, "Every Little Thing She Does Is Magic" was left out. The encore song was "So Lonely" and it rocked.

The Fixx opened, but we got there late so I can't really review it at all; they are good musically but dull to watch on stage.

Sting was in fine form, vocally he was dynamite! At one point during the show he even went as far as bouncing off a trampoline during the show. Andy Summers was sheer perfection on guitar, and as I've said already, Stewart Copeland's drumming was incredible to watch. If it's possible for a band to get better and better each tour, the Police definately do so.

To me, the Police will be the Stones' successors as the greatest rock and roll band in the world someday (and this is coming from a die-hard Stones fan). Don't ever fail to jump at the chance to see them preform live, even if you do have to drive for a few hours. The energy you'll get from seeing them will have you charged up for the return trip home.

BOHEMIA-NU ORDINARY MOON

In my opinion, this is easily one of the top ten releases of 1983. Clean, driving rhythms, fluid saxophones, tasteful, never overpowering (Thank God) guitars...this record's got it all. Carla Evonne's voice makes me melt. Lee d'buddah's voice makes me shiver ("Lee's no longer with the band however). "Is It Hot Enough" is a smooth urban ballad dealing with everyday realities and emotions, "No Ordinary Moon" is a full-tilt rocker with a touch of the macabre..."a spider crawls across my wall, from the looks of it, well he's made quite a haul...the moon's so full you can dance on it, excuse me now, I think I'm having a fit...", "Nightmare Alley" sung by Lee, is a bad dream synched to a deceptively simple bass and synth riff with a beautiful, melancholy dual-sax instrumental. All fans of innovative music should track down this record and buy it...and show up the next time they're in town.



SHOCKABILLY-GREATEST HITS

If you like Shockabilly live, you'll love this record. Seldom have I heard a record that so accurately reflects a band's live show (of course, very few Nashvillians have seen this band live yet due to a strange reluctance on the part of Nashvillians to support live music). "Greatest Hits" is a collection of live and studio tracks (although it's hard to tell which is which) that range from manic to mysterious. Eugene Chadbourne's guitar playing ranks right up there with the best fusion players, but instead of playing music designed to impress people with complexity, he chooses to create his own style of comedy/music that can only be labeled "shockabilly". With the sporadic drumming of David Light and the spooky organ from Kramer, and Chadbourne's own nasty voice, Shockabilly have redefined the word "bizarre". This record includes shockabilly's flamed-out (to borrow a phrase) versions of "People Are Strange", Roger Miller's "Burma Shave", and "Train", along with the eerie "Voodoo Vengeance", the frenzied "Bluegrass Breakdown", and the everywhere-at-once ballad "Wrestling Woman". To those of you who've never seen this band, you'll just have to imagine what they're like onstage as you listen to this, though I doubt your imagination will stretch that far...

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